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ABSTRACT

The booklet provides information and resources for cultural organizations and institutions interested in making the arts accessible to deaf citizens. Preliminary information includes a discussion of deafness in America and the deaf in the history of the arts and notes that the era of silent films was the golden age of cinema. Listed are 36 theaters of and for the deaf as well as 18 hearing theaters with accessibility for the deaf. Also considered are television shows with deaf characters, entertainment programs for the deaf, news programing, the deaf and educational television, closed captioning, and videodiscs. Brief sections discuss resources for deaf dance as well as music and the visual arts. Museums offering interpreted tours and/or special programs for the deaf are listed. The booklet's suggestions for improving arts accessibility include involving the staff in awareness training, developing a deaf audience, and designing programs which consider visual cueing, lighting, fire and emergency warning, acoustics, and hearing amplification. Sources of design information are noted. Finally, resources are given for locating deaf people in the community, locating deaf artists, and reaching deaf audiences. (DB)

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Arts Accessibility for the Deaf

By Eugene Bergman

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1. The executive director's office
A typical arts administrator at work

2. The local greasy spoon
"Why are they gesturing? Oh, they're deaf!

5. A salesman calls
"So you say these gadgets will solve all my 504 problems?"

6. The assistant director's office
"Forget that! I've got a better idea."

9. The next performance
"We want interpreters! We want interpreters!"

10. Stage door

3. Theater row
"What's happening? Why aren't we sold out?"

4. Back at work
"O.K., O.K., I'll do something about this deaf business."

7. The board meeting
"If we invest in the new sound helmets, we'll solve the 504 problem and pick up ticket sales."

8. Opening night
"What's this—a beauty parlor?"

Most pictures have a story behind them, and this sequence of pictures depicting the trials and tribulations of an arts administrator is no exception. Three people—Gene Bergman the author of this publication, Beth House of the National Theatre of the Deaf, and Larry Molloy, director of the National Access Center, were discussing the potential audience for the book. Larry Molloy illustrated his view with a fictional account of how, if all things went wrong, an arts administrator could get into hot water if he or she had no understanding of deafness.

Sometime later, the story was repeated in American Sign Language to Chuck Baird, a deaf artist, who liked it enough to transfer it into another medium—humorous drawings—and offered it to the Center for publication.

We have never published humorous illustrations before, and are very pleased to present Chuck Baird's work. We must, however, reiterate that the story is apocryphal and we have taken poetic license to exaggerate the story to emphasize the message.

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FOREWORD

This publication will provide useful information to every federally funded cultural organization and institution interested in making the arts accessible to deaf citizens. It describes projects that provide models for programming and environmental considerations in museums, theaters, television, cinemas, ballet and orchestras. The ultimate objective is to assure deaf citizens equal opportunities for cultural enrichment.

The exclusion of deaf people in the past from cultural events had as much to do with fear of the stigma of deafness on the part of the hearing population as with a genuine lack of understanding about the special needs of hearing impaired people. Now that arts administrators have had more experience with hearing impaired audiences and artists, they find that these people quite often act as a stimulus to the development of the arts. The increasingly visible contributions of deaf artists (the 1980 Tony Award for Best Actress to deaf actress Phyllis Frelich, for example) and the new appreciation of American Sign Language as a powerful and dramatic tool for artistic expression are exciting demonstrations of this trend.

The special accommodations for making arts accessible to deaf patrons are much less costly and simpler than we imagine, and often hearing patrons benefit as well through the use of improved lighting and acoustics and the fascinating experience of watching the visual language of sign mirror the spoken word.

The process of providing our deaf citizens with equal access to the arts is so new that only the first steps are being made. Only in the last few years, for example, have museums, theaters, TV, cinema, ballet and orchestras became aware of the challenge of accessibility. In addition, the awakening interest in making arts accessible to the deaf has been accompanied by a veritable explosion of cultural activities among the deaf themselves. In the last 12 months, the number of theatrical companies of the deaf has nearly doubled. Not a week passes that another museum, hearing theater, or hearing ballet company offers an interpreted tour of performance suited to the needs of deaf visitors. What we are witnessing is mutual stimulation and enrichment of two cultures: the deaf and the hearing. This vigorous new interaction is epitomized by the award-winning play "Children of a Lesser God," performed to hearing audiences by a leading actress who is deaf herself.

Arts Accessibility for the Deaf is written by Eugene Bergman, a deaf playwright who is a professor of English at Gallaudet College. Elizabeth House of the National Theatre of the Deaf provided invaluable guidance and advice throughout the book and updated some sections on the performing arts. The section on developing a deaf audience was contributed by Ann Silver.

The author wishes to acknowledge the great help provided by Jane Mejewski of the Smithsonian Institution for giving information on museums offering services to the deaf. Special thanks are due to Steven Berry, Joe Castronovo and Andy Vasnick for contributing information on theatrical life in the deaf community, and also to Al Berke of the Office for Civil Rights at the Department of Health and Human Services who provided a variety of helpful tips. Space doesn't permit acknowledging all the other contributors to this publication, but Debbie Sonnenstrahl of Gallaudet College and Gregg Brooks of the National Communications Foundation have been particularly helpful.

DEAFNESS IN AMERICA

About two million American adults and children are profoundly deaf and another 13 million people have some degree of hearing impairment. The profoundly deaf in this significant segment of the population have nerve deafness, which entails atrophy of the auditory nerve. The partially deaf or hearing impaired are persons with bone deafness, which entails more or less substantial residual hearing that can be boosted with the aid of sound amplifying devices.

Two other basic categories of deafness are hereditary (or congenital) deafness and adventitious deafness occurring during or after childhood diseases such as meningitis, measles, mumps, whooping cough and maternal rubella.

Unlike other groups of physically disabled people such as the blind or people in wheelchairs, the deaf have a language of their own, American Sign Language (ASL). This bond of shared language has led the deaf to develop a distinctive and highly cohesive minority subculture with tradition, art forms and folklore of its own.

ASL is a separate and autonomous language that is vitally expressive and rich in nuance. In the hands of master signers, ASL can provide exciting artistic and esthetic revelations. It is also used with perfect clarity and logic for communicating in everyday life by two million profoundly deaf people. ASL is the third most widely used language (Spanish is second) in the United States.

The peculiar cultural situation of the deaf as a neglected and historically and linguistically oppressed minority has contributed to their unique cultural development. Like other minorities in the United States, the deaf survived and endured by acting as hewers of wood and drawers of water to the world at large and in the process developed a vibrant and pulsating underground life of their own. Their culture embraces numerous fraternal associations at every level—city, state, national, and even international (the World Federation of the Deaf). And all the deaf culture—their folklore and art—is based on the beautiful language of ASL.

Only in this context can the deaf be understood. That is why the profoundly deaf appreciate cultural institutions that provide sign-language interpreters and train their staff in sign language.

Because ASL is the native language of American deaf people, many relate to English as a second language. Therefore, lipreading is a difficult and seldom mastered art and should not be relied on as a viable means of communicating with deaf people. Poor communication is the greatest barrier between deaf and hearing people, therefore it is important that each group give the largest variety of communication cues available (signing, speaking, facial and body gestures) to facilitate clear exchanges of information. This is called Total Communication and is the method most deaf people prefer.

The recent loosening of the shackles of linguistic suppression has been instrumental in repairing the self-concept of the deaf. They are more aware and more vocal about the opportunities for self-development and self-advancement opened to them by enlightened legislation, especially by Section 504, in a society determined no longer to treat them as second-class citizens. This includes accessibility to the arts which strengthen communication between the deaf and hearing population because:

—The arts are the most popular leisure activity, according to a 1978 Louis Harris Poll

—The arts are noncompetitive social activities that can bring people together

—The arts are creative and thus can engender new methods for achieving the 504 mandate.

Defusing the Mythology

People who have never worked with the deaf often fear undue risks, increased costs and inappropriate behavior from this handicapped minority. Their fears are unfounded and based on old myths and misunderstandings about the nature of deafness. Because the handicap of deafness is invisible, deaf people are probably the most misunderstood group among the handicapped population.

Deaf and dumb? Few people are both unable to hear and unable to speak, and the two impairments do not necessarily go together. The majority of deaf people have perfectly normal vocal chords and larynxes. However, many who cannot hear the spoken word choose not to use their voices because they cannot gauge the sound they make. Deaf people resent the use of the term "deaf and dumb" not only because it is inac-

curate, but also because it denotes retardation, which does not ordinarily accompany hearing impairment.

The deaf can be taught to speak and lipread? True, but only for a minority of the deaf. It is not possible for a congenitally deaf person to speak in a normal voice, just as it is not possible for anyone to learn to speak French without ever hearing it. As for lipreading, it is educated guesswork, and 70 percent of all deaf people cannot lipread at even a barely adequate level.

Is deafness curable? It is, but only for people with bone hearing loss. People with nerve deafness cannot be cured because their inner ear is atrophied from disuse.

The Arts as Myth-Breaker

Making arts accessible to the deaf provides an effective shortcut to the assimilation of the deaf minority into a community's culture. Participation in arts activities by mixed deaf and hearing audiences not only contributes to the quality of everyone's life, but also helps break down the stereotyped images of deaf individuals in the public mind.

No less important is the consideration of deaf people as a sizeable and previously untapped resource for cultural programs. Besides representing an enormous new audience for the arts, deaf artists themselves are producing visual arts, dance, theater and films that dazzle their hearing viewers and reflect a unique culture which has been shockingly absent from our galleries, stages, art centers and cinemas.

THE DEAF IN THE HISTORY OF THE ARTS

The first deaf person whose name was recorded in history was the painter Quintus Pedius, mentioned by Pliny. After Pedius, however, no deaf artists are recorded until the 16th-century Spanish painter El Mudo and the French poet Joachim du Bellay.

Francesco Goya is among the remarkable deaf individuals who, inspired by their own sense of deprivation, have triumped over adversity and made major contributions to the arts. He painted masterpieces of sublime horror after he became deaf. In the world of music, Ludwig van Beethoven after he had lost his hearing, composed his greatest work, the Ninth Symphony.

Even in early America the deaf-born folk painter, John Brewster (1766-1854), achieved a solid place in our cultural history through the unaffected quality and stark realism of his works. The renewed interest in Brewster's works is reflected in their inclusion in the recent "American Folk Painters of Three Centuries" exhibition at the Whitney Museum of American Art in New York City. Other contributors to American visual arts early in the 20th century include Granville Redmond, a painter, and sculptor Douglas Tilden.

The first deaf artists worked in a vacuum, living in times when deaf people were regarded as little more than brutes or domestic animals. It was not until the Age of Enlightment that Aristotle's identification of speech with intelligence was finally recognized to be a fallacy. In the 18th century a methodical and versatile sign system was developed in France. In the more democratic spirit of the age, the deaf were finally allowed to have and use their own sign language—the common bond uniting them, and the means whereby they could again recognition by the hearing society and develop their own distinct and separate culture and art.

Oddly enough, the first flowering of that culture took place not in France but in the United States, and only a century later at that. In post-Napoleonic Europe, including France itself, French liberal ideas were an anathema, and sign language, which smacked of these ideas, became subject to linguistic suppression. But before this took place, the seed was already transplanted to the United States, where it took firm hold. By the end of the 19th century, deaf culture and art had been virtually nipped in the bud in Europe but had started to bloom in the United States, which was by then the only country in the world that did not officially suppress sign language.

The deaf flocked to solo performances by artists who rendered poems and stories in dramatic and eloquent sign language which held

sway over their audiences. Then, as now, the deaf enjoyed watching a masterful "orator" whose signs parallel and visually challenge the cadences of spoken speech. From these modest beginnings there developed thriving community theaters of the deaf in many cities across the United States. The importance of these theaters is reflected in the special regard among the deaf for their leading actors. The theaters satisfied the needs of their audiences by presenting skits and playlets that reflected the problems and lives of the deaf. Unfortunately, most of this rich cultural material has become irretrievably lost, except perhaps in the memories of a few oldtimers, because as a visual language it could not be recorded in writing, and videotaping was then still a thing of the future.

The Birth of a Medium

For a time the birth of a new art medium, the cinema, seemed to open new cultural vistas to the deaf community. The era of the silent films was the golden age of the cinema to the deaf, to whom vision is the principal sense of aesthetic and artistic appreciation. It also afforded career opportunities to deaf artists such as Albert Ballin, the coach to many Hollywood stars, whose knowledge of sign language enabled him to instruct hearing actors in the fluid and dramatic expression of emotion through movements.

There even were deaf film-makers. Ernest Marshall and Emerson Romero, under the name Tommy Albert, made a series of comedy silents in Cuba for the Pan American Pictures Corporation. The advent of the soundtrack inevitably ended the film careers of these gifted artists, and even hearing actors for the silent screen were concerned that the acting craft would die when voices were added. Deaf audiences became alienated, and since then replays of silent films and foreign films with English subtitles have been the only commercially accessible source of cinema for the deaf.

But the advent of the talkies was not an entirely arid period to the deaf community, since by then a minuscule but thriving deaf film industry had emerged. Deaf filmmakers such as Ernest Marshall produced and directed shorts and even feature-length films in sign language, including a signed version of Chekhov's *The Boor* in an era when federal support of the arts did not extend to the handicapped. It was their pioneer work that provided a solid basis for the development of more sophisticated techniques of motion-picture and video filming in sign.

Intriguing and innovative as it was, the deaf film industry could not contribute to the participation of the deaf community in the mainstream of society. Something more had to be done, and finally the Bureau of Education of the Handicapped, U.S. Department of Health, Education and Welfare, established the Captioned Films and Telecommunications program. This program provides a free loan service of theatrical, documentary, and selected adult educational captioned 16mm films to clubs and organizations of deaf people. Contact the program at 5034 Wisconsin Avenue, Washington, DC 20016.

TV Still Holds Promise

The advent of television, like the advent of sound films, had a double-edged effect. It offered a major new visual medium for communication and the spread of cultural awareness among the hearing, but simultaneously it reduced the opportunities for access to arts and information for deaf people since it disregarded their particular needs. To understand this, consider that to most deaf people, watching TV is like trying to lipread. Here and there educated guesses can be made as to what people on the screen are talking about, but for the most part it is a futile and frustrating exercise. The promise of TV as a medium for bringing instant news to every home and enriching the life of the individual through the presentation of artistic and entertainment programs was largely unfulfilled as far as the deaf were concerned.

Isolated attempts were made in the 1960s to help the deaf enjoy TV and make the public aware of the problems of the deaf. A pioneer attempt was made by the well-known deaf actor Bernard Bragg, who in the early 1960s originated the weekly San Francisco TV program, "The Quiet Man". This was a children's show produced in mime and sign, with Audree Norton, a deaf actress who later appeared on "Mannix" and "Man and the City."

Since 1967, sign language productions featuring the National Theatre of the Deaf (NTD), such as "My Third Eye" and CBS's "A Child's Christmas in Wales" with Michael Redgrave narrating, have been adapted for television. The response of deaf viewers was enthusiastic, and hearing viewers appreciated the chance to acquaint themselves with the beauty, dignity and stunningly dramatic nature of masterfully used sign language. It was not until the 1970s, however, that TV programs for the deaf had, like deaf theater, begun to attain maturity and gain wider acceptance.

CONTEMPORARY DEAF ARTS

Until the 1970s, deaf culture could be likened to a hidden but enduring subterranean stream. However, after the federal mandate for equal access to the arts for the handicapped was enacted, that stream emerged full force and began to enrich the mainstream of American culture. Deaf theater, cinema, television, dance and folklore are enjoying a resurgence. There has even arisen a new cultural phenomenon: deaf arts festivals.

Theater

The deaf theater's emphasis on the visual aspects of drama is the basis of deaf theater and provides a medium in which deaf actors excel with spontaneity and vigor. Deaf theater is proving to be a valuable resource and inspiration for the new visual movements in hearing theater. This interesting trend reversal was given impetus by the English director Peter Brook, the Polish Jerzy Grotowski, the American Joseph Chaikin, and the National Theatre of the Deaf. Playwrights, actors and directors are now frequently using physical forms of expression to reinvigorate drama.

American Sign Language, in which words and concepts are translated into action and visual imagery, is in itself a superb vehicle of dramatic expression. Thus deaf theater, a former stepchild, is now in a position to contribute significantly to the larger world of the theater and entertainment industry.

But the crumbling of the barrier between deaf and hearing theaters does more than stimulate fruitful new developments in hearing theater. It has also increased the number of hearing theaters opening their doors to equal participation by deaf and hearing actors and providing equal enjoyment of drama for mixed hearing and deaf audiences.

This is accomplished in several ways. Some theatrical companies, such as the Integral Theatre Foundation in New York City represent integrated troupes of deaf and hearing actors who work together on the exploration, development and presentation of nonverbal communication techniques. Others, such as the National Theatre of the Deaf (NTD) in Waterford, Connecticut, present original sign-language versions of classical and contemporary plays that are accessible to both deaf and hearing audiences. The new Model Community Theatre of the Deaf in Washington, DC, is dedicated to staging original plays about the lives and problems of the deaf.

A hallmark of these theaters is that they are open to the public rather than to deaf people only and thus their art can be enjoyed by a wide audience. In addition, there are many hearing theaters that use a variety of techniques to make performances accessible to deaf people.

Theaters Of and For The Deaf

The following theaters of the deaf and theaters with mixed deaf and hearing actors include community, college and professional performing groups and training programs.

Ambidextrous Two hearing impaired actor-dancers perform a cabaret show of pop tunes through sign language, mime and dance. Rita Corey, Musign Company, 3312 Coolidge Avenue, Oakland, CA 94602; TTY (415) 533-5490.

Callier Theater of the Deaf Began in early 1978 to interpret musical selections for deaf audiences. Produced two full-length plays in sign language in 1979. Purpose: "To bring together the worlds of the hearing and the hearing impaired through theater productions." Projects sponsored by center and by grant from Dallas Arts Program as well as admission receipts. Billie Jordan, Manuel Esquivel, Dallas-Callier Center For Communication Disorders, University of Texas, 1966 Inwood Road, Dallas, TX 75235; telephone (214) 783-3040.

Children's Theater of the Deaf Ten children ages 10-15, half of them deaf. One main production each year. A smaller group called The Travelling Hands performs for schools and libraries. Both groups use sign, voice, mime, song, dance. One full-time staff member; funded by Illinois Arts Council and the cente.. Cecilia Streje, Center on Deafness, 600 Waukegan Road, Glenview, IL 60025; telephone (312) 729-5620.

Colorado Theater of the Deaf Spun off from CETA grant 1978. Started as a therapy group, seeking to expand into full-length adult works. Sponsored by Creative Arts Therapy Institute. Madeline Gerstein, Judy Melvin, 3605 Morehead, Boulder, CO 80303; telephone (303) 499-5838.

Cridders Members of the Connecticut Registry of Interpreters of the Deaf; "turn song and rhyme into sign and mime". Barbara B. Brasel, Commission on the Deaf and Hearing Impaired, 40 Woodland Street, Hartford, CT 06105; telephone (203) 566-7414.

Dayton Community Theater of the

Deaf City-sponsored community theater, established 1978, for purpose of enriching deaf social activities, exposing deafness to the hearing community by demonstrating the beauty of sign language, and fostering interaction between the hearing and deaf. Member of Ohio Theater Alliance and NAD. Melissa Shaffer, Dayton Playhouse, 1728 East 3rd Street, Dayton, OH 45403; telephone (513) 222-7000.

Deaf Drama and Arts Project Established 1977; courses in Deaf Theater Arts, two major productions each year, Deaf Arts Festival, interpreting services at "hearing" theaters in Seattle. The Free Hands Players, a touring company for children added 1979, actors, half of whom are deaf, are paid and work full time. Jer Loudenback, Seattle Community College, 1701 Broadway, Seattle, WA 98122; telephone (206) 587-4183.

The Detroit Sign Company Established 1971; group made up of 11 actors, all deaf or hearing impaired. Usually 10-12 performances per year for various fund raisers and community activities. Roman Imielowski, Madonna College, 9702 Michael Drive, Romulus, MI 48074; telephone (313) 941-5213.

Fairmount Theater of the Deaf Established 1975. Other than the NTD, FTD is the only professional deaf theater in the country. In addition to regular touring season, FTD offers a workshop series in theater. FTD originally with Fairmount Center for Creative and Performing Arts. Funded now through grant from Cleveland Foundation and Ohio Arts Council. Robert Tolero, Fairmount Theater, 1925 Coventry Road, Cleveland, OH 44118; telephone (216) 932-2573.

Florissant Valley Theater of the Deaf Established in 1979. College company of 6-14 deaf, 4-5 hearing actors. Plays presented in sign and voice. A Little Theater has been added to tour the state. John Heidger, 3400 Pershall Road, St. Louis, MO 63135; telephone and TTY (314) 595-4477.

Gallaudet College Theater Performing since 1894: Drama Department established in 1964. Two major productions each year, academic courses. Chairman Gilbert Eastman was a founding member of NTD. Small touring ensemble started 1977. Gilbert Eastman, Gallaudet College, Kendall Green, Washington, DC 20002; telephone and TTY (202) 615-5606.

Gallaudet College Deaf Awareness Troupe Performs music in American Sign Language; also lectures in schools to hearing children about deafness. Janet Bailey, Gallaudet College, Kendall Green, Washington, DC 20002.

Gallaudet Modern Dance Group Traveling dance group under direction of Peter Wisher tours worldwide. Gallaudet College, Kendall Green, Washington, DC 20002.

Golden West College Theater of the Deaf Course offered every other semester. About 35 students, many of them deaf. Each class produces a major production and tours it locally. Work is mostly visual gesture; little sign or voice. Stewart Rogers, 15744 Golden West Street, Huntington Beach, CA 92647; telephone (714) 892-7711.

The Hands Have It Rita Grivich, White Station High School, 514 South Perkins, Memphis, TN 38117; telephone (901) 767-1174.

Happy Handfuls Children's Theater Begun in early 1970s, performs skits, songs, poems and improvisations in sign and voice for deaf and hearing children and adults; 3 deaf, 2 hearing performers. Dennis Schemenaner, California State University, Northridge, P.O. Box 1265, Reseda, CA 91335; telephone (213) 885-2614.

Frederick H. Hughes Theater (Hughes Memorial Theater) Now affiliated with Model Community Theater of the Deaf. Established in 1979 as a model for community theaters throughout the United States. Begun by Bernard Bragg to develop and stage plays about the deaf and make tapes of them to lend to community theaters; provide artistic and technical assistance to other community theaters of the deaf; help develop acting skills among the deaf through mime and sign workshops. *Tales from a Clubroom*, an original play written by Bernard Bragg and Eugene Bergman, premiered in Cincinnati in 1980 at the National Association of the Deaf Centennial. Twenty cast members, 5 paid staff, and 10 volunteers. Bernard Bragg, Gallaudet College, Kendall Green, Washington, DC 20002; telephone (202) 447-0786.

Knoxville Theater of the Deaf Formed in 1979 for variety shows with sign and voice, now planning major productions. Arts council funding and occasional ticket fees. Two paid staff; 7 cast members, one deaf. Charles Davis, P.O. Box 886, Knoxville, TN 37901; telephone (615) 577-3741.

Minnesota Theater Institute of the Deaf Established in 1977, three companies, for children, juniors and adults. Children's classes and Saturday morning workshops, in addition to taking part in performances. Little Theater, (for children 5-10) is for deaf children only; they perform skits for own enjoyment, no real productions. Naomi Samuels, Tessa Bridal, Hennepin Center for Arts, 528 Hennepin Avenue, Minneapolis, MN 55403; telephone (218) 871-1153.

The Mississippi Interpretations Student and teacher group established in 1979 performs songs and dances with sign; tours throughout state. Randy Brightwell, Mississippi School for the Deaf, Jackson, MI 49201; telephone (601) 366-0317.

NTID Theater Established 1968,

became a highly active and bold theater department in 1973. Produces 4 or 5 presentations each year. 225 students; faculty includes Pat Graybill, former NTD Associate Director and Paul Johnston. Sunshine and Company, a NTID group that performs songs in sign. Bruce Halverson, National Technical Institute of the Deaf, Lomb Memorial Drive, Rochester, NY 14623; telephone (716) 475-6250 and TTY (716) 475-6254.

New Dominion Theater of the Deaf Debut in 1979 as Richmond Theater of the Deaf, supported in part by grant from Virginia Commission for the Arts. Plans a touring schedule. Robert Blumenstein, 5 South Colonial Avenue, Richmond, VA 23221; telephone (804) 358-5468.

New York Deaf Theater A newly formed community group of deaf actors. Cabarets performed at Chelsea Theater Center and local dinner theaters. Charlie McKinney, c/o Wonder, 147 West 22nd Street, 10th floor, New York, NY 10011; TTY (212) 989-5703.

North Carolina Theater of the Deaf A college company with three deaf actors and one interpreter. Michael Larson, North Carolina State University, Raleigh, NC 27607; telephone (919) 782-1773.

North Carolina Theater of Gestures Presented *The Chalk Circle* with deaf and hearing actors from Winston-Salem area; supported by a grant from Winston-Salem Foundation. Michael Todd Larson, P.O. Box 121, Wendell, NC 27591; telephone (919) 365-6183.

Northwest Theater of the Deaf Established in 1973 to provide theater of, by, and for, the deaf. Performs two productions annually. Financial support from admission fees; employs one director (hearing). Performs in sign with off-stage voices. Jim Randall, 3406 Edgewood Drive, Vancouver, WA 98661; telephone (206) 695-0847.

The O'Neill Center's National Theatre of the Deaf Founded 1967. Fully professional company of 12 to 20 actors. Tours U.S. twice a year. 15 foreign tours to 21 countries. Has given over 2500 performances. Done TV specials for NBC, CBS, and PBS. Leader in advocacy movement for deaf artists. National theatrical resource center for all deaf performing groups.

Little Theatre of the Deaf; Two professional companies performing for young audiences. Tours twice yearly. Performs worldwide. Regularly on "Sesame Street."

Theater-in-Sign; professional company performing in American Sign Language with no interpretation. Week's residency includes workshops and consultation with local deaf theater groups.

Runs Professional Summer School for Deaf Theatre Personnel and the National Deaf Playwrights' Conference each summer to train and assist deaf actors, stage technicians and writers.

David Hays, O'Neill Theater Center, 305 Great Neck Road, Waterford, CT 06385; telephone (203) 443-5378, TTY (203) 443-7406.

Phoenix Theater of the Deaf Founded in 1979. Performs variety-type shows and plays. 16 actors, half of them deaf. Group is not funded, performs without fees. Doris L. Krampe, 5308 West Acapulco, Glendale, AZ 85306; (602) 938-7410.

Riverside Deaf Players Deaf theater club established in 1965. Produces about once a year in sign with off-stage voice; many Gallaudet alumni. Seymour S. Bernstein, 2992 Hyde Park Circle, Riverside, CA 92606; telephone (714) 787-9649.

See-Saw Little Theater for the Deaf and Hearing, Inc. Begun as student honors project in 1976. Use SEE (Seeing Exact English) method in their performances. Group creates its own family theater scripts using song, dance, and mime around one central theme. Traveling group of 12 members. Michael J. Higgins, University of North Colorado, P.O. Box 1044, Greeley, CO 80632; telephone (303) 356-8354.

Show of Hands Circuit Playhouse Theater of the Deaf Established with CETA grants 1978. Uses sign, mime, poetry, and dance. Paid company of 5 includes one deaf and one hearing impaired; 4 administrators. Performs mostly vignettes, improvisation. Tours Memphis area, performing for adults and children in schools. Hopes to expand touring range; looking for more deaf performers. Marc Marinez, 162 North Tucker Street, Memphis, TN 38104; telephone (901) 726-5521.

Spectrum Focus on Deaf Artists Established in 1975. Restructured into a service organization to provide technical assistance and channels of communication for emerging independent arts organizations. Pat Clubb, P.O. Box 339, Austin, TX 78767; telephone (512) 476-4895.

Spectrum—The American Deaf Dance Company Began in 1978 and made first national tour performing and giving master classes and lecture demonstrations. Choreographed by Yacov Sharir, who is also artistic director. P.O. Box 339, Austin, TX 78767; telephone (512) 476-4895.

Stage Hands, Inc. Established in 1976 for interpreting the performing arts for hearing impaired audiences. Also formed Atlanta Area Theater of the Deaf, a group of hearing impaired youths (12-16) performing 10 shows a year. Also performs in TV productions including an hour-long musical production, "Rainbow: The Colors of Life," which explores life experiences through songs in sign. Debra Brenner, Stage Hands, Inc., 332 Oakland Street, Decatur, GA 30030; telephone (404) 377-7883.

Theater of Silence Formerly funded by State Arts Council, then univer-

sity; now depends on fees. Touring this year to 12 states; program of mime, poetry, and dance. Seventeen actors, only one of whom is deaf. Jack R. Olson, Montana State University, Wilson Hall, Bozeman, MT 59715; telephone (406) 994-3815.

Urban Arts Project in Deafness Integrated arts work experience program; all aspects of theater production. Training in theater arts and visual arts for 30 high school students (20 deaf, 10 hearing) employed by CETA. Produces and performs 6 productions; developing a touring company of deaf actors to educate the hearing public about deafness. Anne McDermott, 456 Belmont Street, Watertown, MA 02172; telephone (617) 928-8440.

Hearing Theaters with Accessibility for the Deaf

The following theaters and projects have produced works that included deaf actors or provided accessibility to deaf audiences. The National Access Center would appreciate news of theater and drama projects that should be included in the foregoing and following lists.

Annenberg Center's Hearing Theatre for the Deaf Provides ticketing services, interpreted performances and post-performance discussions for hearing impaired audiences in the Philadelphia area. Catherine Marshall, University of Philadelphia, 3680 Walnut Street, Philadelphia, PA 19104; telephone (215) 243-7571.

Arena Stage/The Living Stage Arena provides interpreted performances. The Living Stage, under the direction of Robert Alexander, employs and performs for disabled audiences, using some sign language. Arena Stage, 6th and M Streets, SW, Washington, DC 20024; telephone (202) 554-9066.

Arizona Commission on the Arts and Humanities Implemented a three-year program of deaf audience development and hearing audience awareness of deaf arts through signed performances and employment of professional deaf artists and companies such as The National Theatre of the Deaf. Lynn Martindale, Arizona Commission on the Arts & Humanities, 6330 North Street, Phoenix, AZ 85014; telephone (602) 255-5882.

Body Politic Theatre Provides interpreted performances. 2261 North Lincoln Avenue, Chicago, IL 60614; telephone (312) 525-1052.

Dallas Theater Center Producing *Children of a Lesser God* with mixed deaf and hearing cast. 3636 Turtle Creek Boulevard, Dallas, TX 75219; telephone (214) 526-8210.

The Folger Theatre Group Provides interpreted performances. 201 East Capitol Street, SE, Washington, DC 20003; telephone (202) 547-3230.

Geva Theatre Provides signed performances. Vicki Duval, Geva Theatre, 168 Clinton Avenue, Rochester, NY 14604; telephone (716) 232-1366.

The Guthrie Theater Provides interpreted performances. Jeanne Keller, The Guthrie Theater, Vineland Place, Minneapolis, MN 55403; telephone (612) 377-2824.

Hartman Theatre Company Employed two deaf actors in a hearing cast for *He Who Gets Slapped*, 1977. Hartman Theatre Company, Box 521, Stamford, CT 06904; telephone (203) 324-6781.

Integral Theater Foundation Researches audiences with communications. Uses neither visual nor vocal language. Laurie Sackler, Integral Theater Foundation, 110 East 59th Street, New York, NY 10022; telephone (212) 759-6300.

Los Angeles Actors' Theatre Produced *Trojan Women* in 1980 featuring a double cast of deaf and hearing actors. Used sign language and vocal narration simultaneously. Los Angeles Actors' Theatre, 1089 North Oxford Avenue, Los Angeles, CA 90006; telephone (213) 464-5603.

Longacre Theater The Broadway home of the Tony Award-winning play *Children of a Lesser God. Children* features a mixed deaf and hearing cast. National touring company performing nationwide. Longacre Theater, 220 West 48th Street, New York, NY 10036; telephone (212) 246-5639.

Manhattan Theatre Club Presented "Hand Poems," a poetry reading in sign language and voice by one deaf, one hearing actor as part of the Poetry Series. 321 East 73rd Street, New York, NY 10021; telephone (212) 288-2500.

Mark Taper Forum First produced *Children of a Lesser God* in 1979 prior to its Broadway run. Included a deaf actress in an all-hearing cast of *A Christmas Carol*, 1980. A deaf audience development project, Project D.A.T.E. offers interpreted perfor-

mances, ticketing and subscription services, workshops and post-performance discussions for the deaf community. Timothy Johnson, Mark Taper Forum, 135 North Grand Street, Los Angeles, CA 90012; telephone (213) 972-7373 and TTY (213) 680-4017.

Milwaukee Repertory Theatre Company Produced *Children of a Lesser God* for 1980 season. Milwaukee Repertory Theatre Company, 929 North Water Street, Milwaukee, WI 53202; telephone (414) 273-7121.

Nebraska Arts Council/Metropolitan Arts Council and N.E. Iowa Arts Council Arts with the Deaf and Hearing Impaired program employs a deaf actor as artist-in-residence, gives interpreted performances with deaf actors at the Omaha Community Playhouse and Omaha Junior Theatre, and runs workshops in deaf and hearing schools. Several Shakespeare plays are being translated into American Sign Language. Metro Arts Council, Box 1077 Downtown Station, Omaha, NE 68601; telephone (402) 341-7910.

Theatre Access for the Deaf Provides sign interpreted performances at theaters throughout Boston such as the Boston Shakespeare Company, Colonial Theatre and Loon and Heron Children's Theatre. Barbara Levitov, Commission on the Handicapped, City Hall, Boston, MA 02201; telephone and TTY (617) 725-3696.

Theatre Development Fund's Theatre Access Project Provides full assimilation of the disabled into regular audiences of the performing arts in New York City. Offers services specifically designed for the hearing, visually and physically impaired, such as ticket sales and interpreted performances for theater, music and dance events. Linda Lowy, TDF-TAP, 1501 Broadway, New York, NY 10036; telephone (212) 221-0885.

Cinema

Deaf cinema has not done nearly as well as deaf theater during the last decade. Two feature-length films, *Deafula* and *Think Me Nothing*, were made by deaf film makers, but deaf cinema has to go a long way before it catches up with the early classics made by the deaf film maker Ernest Marshall.

Films about the deaf produced by hearing companies have an interesting but ironic history. Popular movies such as "Johnny Belinda" and "The Heart is a Lonely Hunter" portrayed deaf people as depressed, helpless types and employed hearing actors. More recently, TV films such as "Dummy", "The Kitty O'Neill Story", "My Mom and Dad Can't Hear Me" and a theater release, *Voices*, continued the same practice of employing hearing actors to portray stereotyped roles of helpless or heroic deaf characters.

But with these more recent productions, the deaf community, film unions and organizations of the deaf protested loudly and actively. A national press conference in 1979 in Los Angeles announced NTD's publication of the *Deaf Players' Guide*, and deaf actors Julianna Fjeld, Richard Kendall and Phyllis Frelich spoke out on the discrimination they have faced and offered their vision of equal casting rights in the future.

The feeling now is that screenwriters should be encouraged to write a variety of roles for deaf characters in film, not just heroic or "special" roles. Why not have a deaf villain, lawyer or lover! Deaf actors should be able to audition for any role and be judged on artistic merit rather than interviewed about deafness. The film industry is now beginning to recognize that there are professional deaf actors who can provide original, authentic portrayals of deaf characters. And, a few creative directors and producers in theater and television are beginning to convince the film industry that differences between people can become the source of innovation and exciting artistic expression.

The motion picture industry still tends to show considerable ignorance of the deaf and of their special challenge. In this respect, it lags behind the television industry which with "And Your Name is Jonah" scored resounding popular success by employing deaf actors for all the deaf roles and realistically illuminating the deaf and their problems.

The first special film festival for the deaf was a part of the 1980 Greater Miami International Film Festival. It offered subtitled films aimed at the deaf, and included interpreted conferences with film directors such as John Frankenheimer (*Black Sunday*) and an interpreted tour through the Trade Fair. A special opening night was held for deaf participants with deaf actor Bernard Bragg emceeing a performance by Bobbo Goldberg's Pantomime Theatre. This part of the program was arranged by Lynda Sloan, special coordinator at the festival.

Work is underway at Gallaudet College to produce a film, *Tales From a Clubroom*, based on the play of the same name by two deaf playwrights, Bernard Bragg and Eugene Bergman. The drama, centered about a club of the deaf, offers a revelatory glimpse into the lives and concerns of deaf people.

The Captioned Films and Telecommunications Program of the Bureau of Education provides free loan service of captioned theatrical, documentary and educational 16mm films to clubs and organizations serving deaf citizens. For information, contact: Captioned Films and Telecommunications Program, 5034 Wisconsin Avenue, NW, Washington, DC 20016.

A pioneer organization for placing writers, producers and directors in

the motion picture and television industries is headed by Saul Rubin, a producer, and Gregg Brooks, a deaf producer and director. Contact them at the National Communications Foundation, 3876 Carpenter Avenue, Studio City, CA 91604.

Television

> "We are living in a visually exploding world. Who else is more suited to work in visual media than those who depend on light waves for their very means of communication?"— *1979-1980 Deaf Player's Guide*, National Theatre of the Deaf.

Since 1970, the number of television programs designed for deaf audiences, or including deaf characters, has noticeably increased. The growth has proceeded along several lines; network shows that include deaf characters, the presentation of shows in sign language, and insets of sign language interpretation or captioning to provide accessibility of "regular" programming to deaf and hearing impaired audiences. At present ABC, NBC and PBS are participating in a new closed captioning effort. CBS is not.

Television Shows with Deaf Characters

Deaf characters have been included in network programs such as "All in the Family", "Starsky and Hutch", and "Marcus Welby, M.D.", but were, unfortunately, cast with hearing actors. This practice was seen by many in the deaf community to parallel the use of white performers in blackface to portray black characters. But with the increasing awareness of the American public and the emergence of talented professional deaf actors, the trend is beginning to reverse itself. We are seeing a growing number of deaf actors portraying deaf characters with integrity and great appeal. The hope now is that, just as with black women, Puerto Ricans and other minority groups, deaf actors will be cast for a variety of roles...not just deaf character roles. Also, it is important that these shows be captioned for deaf and hearing impaired audiences.

Bernard Bragg made the first real breakthrough in his work as host of KQED-TV's "The Quiet Man" in San Francisco in the 1960s. Bragg was followed by Linda Bove, who was the first deaf actress to be employed as a regular performer on a network show, "Sesame Street" on PBS, and later in the CBS serial "Search for Tomorrow". Linda was also a guest star on ABC's "Happy Days".

In 1980, a young deaf actor, Alban Branton, appeared with interpreter/actor Lou Fant in NBC's "Little House on the Prairie"; deaf actress Sheila Lenham appeared with Sonny Bono on ABC's "Love Boat", and Liz Quinn was in CBS' "Trapper John, M.D.". Five former members of the National Theatre of the Deaf, Edmund Waterstreet, Linda Bove, Sam Edwards, Joseph Sarpy and Eliane Bromka were featured with Meryl Streep on ABC's "Omnibus". CBS produced a drama of special merit, "...And Your Name Is Jonah," which featured a cast of many deaf actors (the lead played by young Jeffrey Bravin) and treated the problems of deaf people with great understanding and care.

The use of deaf actors will increase on prime time network shows during 1981. NBC's "Disney's Wonderful World" will show a television film called "Amy" which stars a number of deaf youngsters from the California School for the Deaf at Riverside, Otto Reichenberg among them. ABC will feature actress Phyllis Frelich in an episode of "Barney Miller", and two new series shows will add deaf characters (both children) as regulars. CBS will use 10-year-old Fred Weiss for its "Secret of Midland Heights", and 10-year-old Jonny Kovacs will appear regularly on a new series, "The Second Family Tree".

Clearly, this is just the beginning of a breakthrough in this great social frontier. Not only is a new profession building for deaf people, but all of our lives are being more deeply touched with the awareness of their presence and the gifts they bring.

Entertainment Programs for the Deaf

In 1973, WETA-TV, the PBS station in Washington, DC, in conjunction with Gallaudet College (the world's only college of liberal arts for the deaf), produced "Rock Gospel", a one-hour show in which a band performed folk and gospel music while four "signers" interpreted the lyrics in sign language. "Rock Gospel" received a local Emmy award for special programming. Not long afterward, WTOP-TV, also in Washington, DC presented a half-hour rock music program, "Song Sung Signed", in which deaf and hearing performers interpreted rock songs and poetry in sign language and dance. That show also won a local Emmy.

In 1979, D.E.A.F. Media, Inc., in Oakland, California, produced a pilot series for "Rainbow's End", a program designed for deaf children and their families. This unique show uses a story format performed by deaf actors to provide deaf children with adult role models, to encourage language enrichment, and to stimulate family interaction among deaf chidren and other hearing and deaf members of their families. Thirteen segments are being developed for production, which the producers hope will be picked up by PBS. For information: Betsy Ford, D.E.A.F. Media, 401 East 21st Street, Oakland, CA 94606.

Another series featuring deaf actors, "Our Place", is produced by All Join Hands for adult deaf audiences. Funded in part by Warner Amex Cable Communications, Inc., the show uses a neighborhood store as the context for guest stars and in-

teresting visitors who meet, converse in sign language and share ideas. "Our Place" is shown on Warner Cable TV systems around the country. For information: Douglas Paddock, All Join Hands, 17 Saw Mill River Road, Hawthorne, NY 10532.

The field of sign-language entertainment programs on TV is barely beginning to be explored. Much can be accomplished, especially since the increasingly vocal deaf community is aware that it can gain public service air time through the Federal Communications Commission (FCC) reporting requirement for radio and television stations. The requirement, known as "ascertainment of community problems," requires all stations serving markets in excess of 10,000 to regularly list 10 community priorities ascertained through interviews with local leaders and organizations. Obviously, stations have to do a lot more than cover one group or one segment, but the ascertainment requirement makes it easier for them to do their job correctly. Deaf organizations can use the ascertainment rule to secure more time and coverage on television.

Deaf audiences can always benefit from captioning of the kind of shows that hearing people enjoy. Captioning has an advantage over sign-language interpretation because it serves the widest range of deaf and partially deaf viewers. "Deaf" refers to people who use sign language, and "partially deaf" to those who do not use it but have a significant degree of hearing loss.

The first major national television experiments in captioning were made by WGBH-TV, the PBS station in Boston, with funding by the Media Services of the U.S. Department of Health, Education and Welfare. These efforts started with the captioning of 26 hours of Julia Child's "The French Chef". Since then, captioning at WGBH has provided clear and direct language for programs such as "Nova", "The Advocates", "ZOOM", and "Crockett's Victory Garden". In the last five years WGBH has produced more than 700 hours of captioned programming on public affairs, children, sports and deafness.

WGBH has also produced in Sign Language "Who Knows One", a Passover Seder featuring the National Theatre of the Deaf and is working on a 13-part series "Festival of Hands" documenting major works by NTD in its 17-year history of worldwide performances. The first part, with Jason Robards as narrator, will be aired April 29, 1981. These programs (with soundtrack) are distributed through the Public Television Library Video Program Service, 475 L'Enfant Plaza West, SW, Washington, DC 20022.

News Programming

There are three ways of presenting intelligible news to deaf citizens: By sign language interpreters superimposed on the screen, captioning, and presenting deaf newsmen on the screen. Interpretation is losing popularity since watching the broadcast and the sign language interpreter on the screen is a distracting and visually tiring exercise to hearing and deaf audiences alike. Captioning is an increasingly popular and widespread method, and some stations provide news summaries presented by deaf newsmen.

The first attempt to make news broadcasts accessible to deaf people was made with sign language interpreters in 1956 by WQED in Pittsburgh. Soon after, stations in Tennessee and Washington, DC, presented interpreted short news segments for deaf people. Currently, at least 40 provide some local news for their deaf and hearing-impaired viewers. Usually these inserts are five-minute summaries of news added to regular news broadcasts before 7 a.m. or on Sundays. They are seldom, if ever, in prime time viewing hours. There is at least one magazine-format deaf program—the weekly half-hour show "Silent Perspectives" which combines news, public affairs and entertainment.

The regular ABC network news program is captioned every weeknight at WGBH-TV. This captioned version is news with a difference—a complete 29-minute news package without commercial interruptions. The six minutes of commercial breaks are replaced by the only regularly produced and nationally broadcast materials for and about deaf citizens. They include: The Caption Center's Late Report, a last-minute update of the evening's news; Deaf Heritage, a history of events and people that made significant contributions to the world of the deaf; Chronicle, news that directly affects the deaf community throughout the U.S.; and Captioned Consumer, which offers special consumer tips. Sports and weather reports for 86 cities are also included.

The Captioned ABC News is broadcast on 142 public television stations and after 5 years is still the only nationally broadcast news aimed at an estimated 14 million hearing-impaired people. The success of this program, despite the late hour, demonstrates the opportunities for cooperation between commercial and public television stations in serving deaf viewers.

The Deaf and Educational TV

Educational TV is able to provide programming for deaf audiences free of many of the copyright restrictions. Amendments to the copyright law adopted by Congress in 1976 state that, "Broadcasting performances of non-dramatic literary works, directed primarily at blind or deaf audiences, is not considered an infringement of copyright, provided: (a) the transmission is made without any purpose of commercial advantage; (b) the broadcasting facilities

are operated by a governmental body, a non-commercial educational station, a radio sub-carrier or a cable system".

Closed circuit television systems (CCTV) have been introduced for learning and entertainment purposes at many schools for the deaf and at public day classes for the deaf. Portable video equipment is used to enable students and teachers to produce their own programs, using a visual medium to express their visual world. In one case, the TV program at the Tennessee School for the Deaf in Knoxville was so successful that WSJK-TV, the local PBS station, introduced a weekly program for the deaf, "Signs of the Times", that has been well received by both deaf and hearing viewers.

In addition, educational institutions for the deaf and deafness research centers are working on television projects. Gallaudet College produces original programs in sign language and through its Office of Educational Technology captions commercially available shows for the benefit of the campus community. (Unfortunately, these services are not available to the non-college deaf population.) Gallaudet also produces instructional programs for community outreach projects.

Similarly, the National Technical Institute for the Deaf (1 Lomb Memorial Drive, Rochester, NY 14623) includes video resources in technical education for the deaf. Television is treated as a major instructional tool in such areas as medical technology, mechanical engineering and commercial art. The programs are often coordinated with computer-assisted instruction systems.

New York University's Deafness Research Center (80 Washington Square East, New York, NY 10012) is also involved in instructional television production. An introductory course in sign language, "Speaking With Your Hands", has been aired on NBC stations. In addition, Deafness Center staff have been featured in a television series, "Christopher Close-Up" with Carol Tipton, and have provided full consultancy support for a third series, NBC's "Watch Your Child". The Center produces "The Deaf Community" weekly for the two cable television systems in New York City, and makes videotapes for in-house training purposes or for circulation to other schools or agencies.

In the past three years PBS has distributed an average of five hours per week of programs with "open captions", including a weeknight repeat of ABC's Evening News. Other major PBS series like "Masterpiece Theatre" and "The Adams Chronicles" have been distributed in a captioned version. PBS has also provided captioned repeats of major special events, including presidential campaign debates.

Closed Captioning

Last March, a system called closed captioning was introduced to commercial TV. In contrast to "open" captioning used in WGBH broadcasts of the news, the closed caption line is seen only by viewers using a decoding device. Encoded subtitles are imposed on line 21 of the TV vertical blanking interval—a portion of the screen that does not ordinarily contain a television picture. The encoded caption material is transmitted by the television station along with the rest of the program. It becomes visible when decoded by a device incorporated into the viewers' TV receiver. Viewers with normal hearing ability will not find the captions disruptive since they cannot be seen without a decoder.

Now that the Federal Communications Commission has finally approved permanent reservation of line 21 for closed captioning, Sears, Roebuck, & Co., is selling a decoding attachment for standard TV sets, and is planning to introduce a color TV set with a built-in decoder.

Thousands of these decoders have been purchased by deaf people who can now enjoy some—but still not all—TV programs.

The National Captioning Institute (NCI), established as a result of the FCC's decision, started by captioning 16 hours of programs weekly for ABC, NBC and PBS last March, and expects to raise this number to 22½ hours. The most recently added captioned shows included "Little House on the Prairie", "Disney's Wonderful World", "Diff'rent Strokes", "The Sunday Big Event", and the 12-hour blockbuster "Shogun."

The support of the captioning service by advertisers has been overwhelming. At least one agency—Foote, Cone & Belding, Los Angeles—has adopted a policy of urging all of its clients to have commercials captioned. For more information, write: National Captioning Institute, 5203 Leesburg Pike, Suite 1500, Falls Church, VA 22041; telephone and TDD (213) 469-7000.

Videodiscs

Videodiscs may be able to open the storehouse of artistic and entertainment programming to the deaf. The University of Nebraska at Lincoln is the site of a national research project for using videodisc technology for hearing-impaired television viewers. At the same time, the new technology will be assessed for its value in delivering instructional and public television programming. Agencies involved on the Lincoln campus are the Berkeley Memorial Center/Media Development Project for the Hearing Impaired, PBS station KUON-TV, and the Great Plains National Instructional Television Library.

Dance

Dance as pure movement in the absence of sound is a challenge to choreography. Deaf dancers have provided a provocative point of departure for dance with their gift of

demonstrating feelings through facial and hand gestures and fluid body movements. Their sense of rhythm is based entirely on the pure qualities of sight and movement with only minimal input from vibrations.

Two major companies of deaf dancers tour the United States: the pioneering professional group American Deaf Dance Company based in Austin, Texas, and the Gallaudet College Modern Dance Group. The American Dance Company is under the artistic direction of Israeli choreographer Yacov Sharir and is the world's first professional deaf dance troupe. Gallaudet's student dance group, under the direction of Dr. Peter Wisher, has performed across the United States, in Canada and Israel. These two companies often develop dances which are not accompanied by music, thus forcing us to rethink our conception of dance and to see dance clearly as an autonomous art form, independent of its musical accompaniment.

There have been few opportunities for dance education for deaf children. Just recently two exceptional model programs for deaf children have emerged which make the future for deaf dance promising. The Joffrey Ballet in New York City is hosting an experimental "Ballet for Deaf Children" program which offers classical ballet techniques. Twelve children were selected from local schools for the deaf, and the staff includes a total communication interpreter. Stick figures illustrate ballet postures, and rhythm is taught by beats defined on the piano. The music is quadriphonically amplified.

The Joffrey program has been such a success that the staff is considering merging this class into the regular hearing classes under direction of noted choreographer Jacques D'Amboise of the New York City Ballet. Yacov Sharir of the American Deaf Dance Company says the Joffrey program, "...can provide companies like us with future dancers. There is no question that the deaf can achieve a level of professionalism in dance equal to their hearing counterparts if they are just given an opportunity. The deaf can develop a special and unique relationship with music. They don't interract...they coexist with music."

The second model project in dance for deaf children was done by the Rain Island Dance Company in Portland, Maine, during a month-long residency at the Governor Baxter State School for the Deaf. The residency began with a workshop for the staff and faculty, and an introductory workshop for 17- and 18-year olds. The focus was on high school and middle school students, and the month's work ended with a performance by all involved. The total involvement of staff and students and the cooperation between the school for the deaf and the dance company is an experience worth emulating.

Resources for Deaf Dance

American Deaf Dance Company, P.O. Box 339, Austin, TX 78767; telephone (512) 476-4894.

Gallaudet College Modern Dance Group, Gallaudet College, Kendall Green, Washington, DC 20002; telephone (202) 651-5361.

Robert Joffrey Ballet School, 434 Avenue of the Americas, New York, NY 10001; telephone (212) 254-8520.

Music

An interesting experiment in making orchestral music accessible to the partially deaf is underway in Buffalo, New York, where the city's Philharmonic Orchestra has been testing sound amplification systems for their fidelity in music transmission. Using high frequency wireless headphones and microphones, the orchestra began music education classes for deaf children and adults. Similar projects have already been undertaken by orchestras in Syracuse, New York, Atlanta and Philadelphia.

The technicalities of the sound amplification systems is discussed on page 00. Readers are reminded that these electronic systems can benefit only individuals with mild to moderate hearing impairment. They will not work for the profoundly deaf.

Nevertheless, there are other ways to introduce the profoundly deaf to music. The major technique is, once again, interpreters. But for music, interpreters of a special kind are needed. Just as dramatic interpreters are needed in theater, special music interpreters are needed in music. For instance, consider two such disparate interpreters as the "Rock Gospel" group at Gallaudet College, and the "operatic" interpreter Clarenda Gaudio at the Miami (Florida) Opera Company.

The Rock Gospelers use a blend of sign and mime while swaying and shaking with the music to convey to the deaf audience a feeling of the rhythm and emotion inherent in it.

By contrast, Clarenda Gaudio uses ballet-like techniques for interpreting opera. Using her face, body and posture, she communicates tempo, rhythm, delicacy, power, and other nuances of music.

In Chicago, a group of contemporary musicians called Foxfire provide signed and dramatically interpreted music to deaf audiences. Foxfire has developed an extremely entertaining and useful way of incorporating signing and music for everyone.

With these companies, the profoundly deaf are being helped to experience the full range of musical interpretation. They are being introduced to music as a language integral to our society—a language which sets moods and changes the atmosphere. Much still remains to be accomplished in this field, but the Rock Gospelers, the Miami Opera Company and Foxfire have shown the directions to take.

The Visual Arts.

The visual arts have experienced a major stimulus from gifted deaf painters, and two in particular have gained worldwide recognition. Morris Broderson is perhaps the most well known, both in the deaf and hearing worlds. His work is in the collections of The Museum of Fine Arts in Boston, the Whitney Museum of American Art in New York and countless other museums and private collections around the world. Henry Seldis, art critic of the *Los Angeles Times*, wrote, "It may well be that his [Broderson's] forced escape from the din of modernity has given this enormously gifted artist a better chance than most to also eventually still the incessant chattering of the mind." In 1980, Broderson's work was the subject of a cover story in the publication *Art in America*.

Broderson works a seven-day week in his Los Angeles studio, and the startling realer-than-real images he creates in strikingly clear colors betray the tremendous discipline and eagle eye of a man who crashed through cultural barriers with sheer talent.

Robert Freiman does for watercolor and acrylic what Broderson does for oil. The art critic Rosette C. Lamont describes his work as "Utterly generous, welcoming, all-embracing. Under a lyrical, tender surface, one feels the strong skeleton, the powerful muscles of a controlled form." His work is in the private collections of Georges Braque, Simone Signoret and Tennessee Williams, among others, giving testimony to his international renown. The art critic Pierre Rouve said, "Water colours have been all too long a toy for pictorially minded spinsters and spinsterish painters...It is therefore refreshing to see them revitalized by the colourist wealth and virile handwriting of Robert Freiman, probably the best American watercolourist since John Marin..."

MUSEUMS AND DEAF VISITORS

After the Smithsonian Institution made a comprehensive survey of the needs of disabled students visiting museums, it published the problems and their solutions in *Museums and Handicapped Students: Guidelines for Educators.* The book includes guidelines for museum programs for deaf students, and the information equally pertains to deaf adults who are not students.

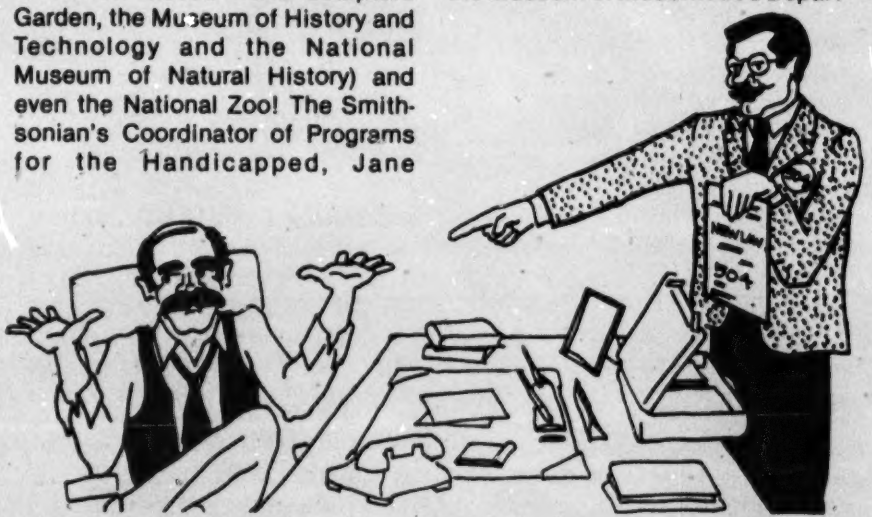
The guidelines include instructions for docents and interpreters accompanying deaf visitors; clear language on labels; amplification devices; film synopses; and liaison with the deaf community. Readers who want to know more about accommodating deaf visitors in museums should write for a free copy of the book to The Coordinator, Programs for the Handicapped, National Air & Space Museum, Smithsonian Institution, Washington, DC 20560.

Model Museum Programs

The Smithsonian Institution offers interpreted tours of six major Washington, DC, museums (The National Air and Space Museum, the National Portrait Gallery, the National Collection of Fine Arts, the Hirshhorn Museum and Sculpture Garden, the Museum of History and Technology and the National Museum of Natural History) and even the National Zoo! The Smithsonian's Coordinator of Programs for the Handicapped, Jane Mejewski, can provide on 48-hours notice sign and oral interpreters for deaf visitors at lectures, programs and tours.

A similar effort has been successful on the other side of the continent. Docents for the Deaf, sponsored by the Docent Council of the Asian Art Museum and the Fine Arts Museum of San Francisco, work with participating docents from the San Francisco Museum of Modern Art in the preparation and presentation of museum tours for deaf visitors. The activities of Docents for the Deaf represent an outstanding example of an integrated community effort since they are done in cooperation with the San Francisco Senior Center, the California School for the Deaf and the San Francisco Community College District.

The Museum of Modern Art oversees a program of signed gallery talks, walking tours, demonstrations, courses, and lectures for the deaf in New York City. Participating institutions include the American Museum of Natural History, the Center for Inter-American Relations, the Japan Society, the New York Botanical Garden, the New York Hall of Science, the New York Zoological Society, the South Street Seaport Museum, and the Studio Museum of Harlem. The project, developed at the Museum of Modern Art's Depart-



ment of Education and funded by the National Endowment for the Arts, is coordinated by Sue Yarboff, co-founder of the New York City Metro Registry of Interpreters for the Deaf, and Ann Silver, a member of the New York Deaf Cultural Arts Community.

The following museums provide interpreted tours and/or special programs for deaf visitors.

Jane Mejewski, Coordinator of Programs for the Handicapped, Smithsonian Institution, Room 1163, 900 Jefferson Drive, Washington, DC 20560.

W. J. Burbank, Director, Department of Education, Museum of Modern Art, 11 West 53rd Street, New York, NY 10019.

Docents for the Deaf, Asian Art Museum and the Fine Art Museum of San Francisco, Golden Gate Park, San Francisco, CA 94118.

Ann W. Lewin, Capital Children's Museum, 1334 G Street, NW, Washington, DC 20005.

Janet Kamien, Director of Special Education, Boston Children's Museum, Jamaicaway, Boston, MA 02130.

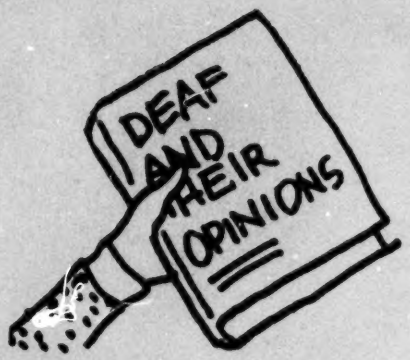
Ellie Rubin, Museum of Fine Arts, Huntington Avenue, Boston, MA 02115.

Marianna James, Winterthur Museum, Winterthur, DE 19735.

Lois Blomsterann, New Britain Museum of American Art, 56 Lexington Street, New Britain, CT 06050.

Charles Steiner, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

The Art Institute of Chicago is the first museum in the country to develop a program for deaf and physically disabled people to serve as paid lecturers and guides for physically disabled persons as well as for the general public. Deaf museum guides are now being trained at Gallaudet College under the direction of Professor Deborah Sonnesto. The Hirshhorn Museum is also training a deaf docent to provide interpreted tours.



ARTS ACCESSIBILITY FOR THE DEAF

Deaf people and their organizations must be involved in an arts organization's overall plan for arts activities. This involvement is required by the Endowment's regulations, and the jointly planned program should gradually convert services and facilities over a three-year period to meet the needs of deaf audiences. The federal mandate of equal opportunity for the handicapped is universal, and professionals in the arts are well equipped to respond creatively to the social and communication challenges confronting this new civil rights movement. An advisory board made up of deaf citizens from varying age groups and educational and economic backgrounds will be your organization's best tool.

"Special" programs for the deaf, while they may be appropriate on rare occasions, are generally discouraged since they tend to further isolate the deaf population. There are some cases in which programs are needed to orient deaf people to new areas of experience. In such cases, hearing people are welcome participants. The main purpose of Section 504, however, is equal access to all programs open to the public.

Involve Your Staff in Awareness Training

The presence of deaf people in the audience will bring a new experience to many of your staff and hearing audience who have not previously had contact with deaf people. Therefore, it is particularly important to orient your staff to new policies that facilitate an easy and welcoming atmosphere for all. In-service courses in sign language, materials about deafness, and open meetings with members of your advisory board are a few ways to heighten awareness of deafness. The public can be advised of your new policies through press releases or printed information.

It is also important to train staff or volunteers who will be associating with deaf audiences. Training should include not only basic ASL and fingerspelling, but also deaf awareness information. You may want to have a deaf member of your advisory board lead workshops and direct you to the best reading material on deafness. Reading the work of deaf people or listening to tapes of oral deaf language can be helpful. Encouraging a healthy interchange of ideas with members of the deaf community is the best resource you will find.

Deaf people have recently become their own best advocates and are determined to be part of the solution of arts programming problems rather than the problem itself. Deaf people are always pleased to meet people who can converse with them in their own language, and so a knowledge of basic ASL helps overcome initial awkwardness or misunderstanding, and establishes a good rapport between the sponsoring organization and the deaf community. Assistance with training in the form of films, brochures or consultants is available from The National Association of the Deaf, 814 Thayer Avenue, Silver Spring, MD 20910; telephone (301) 587-1788.

The NAD can also help you locate deaf leaders in your community.

HOW TO DEVELOP A DEAF AUDIENCE

Publicizing cultural events to develop an audience from the deaf community requires different techniques than for other audiences. In this section, Ann Silver, who serves as a deaf consultant to several arts institutions, explains why such techniques are required. Miss Silver designed the sign language interpretation logo used throughout the United States to signify programs that are accessible to deaf and hearing impaired people.

An extremely small percentage of the people in the deaf community enjoy or take advantage of cultural activities independently. Because deaf people are isolated by language and communication from the hearing culture, they have become accustomed to enjoying their own form of cultural entertainment at their deaf clubs. Popular deaf entertainment, known as "deaf culture", includes skits, one-man performances, deaf folklore and humor, films with subtitles or captions, crafts, card playing, and bingo. These clubs are the core of the deaf community's existence, and often become almost a second home for many of the members.

A frequent mistake made by arts organizations is to provide programs and events that are too sophisticated for the tastes of a deaf audience. Deaf people rely heavily on visual entertainment, and are not fond of lectures that have little or no graphic backup. The more action, the better. More deaf people would attend a King Tut exhibit than a lecture on the classic monetary crises of 14th-century Hugenots.

To avert situations in which programs may be beyond the range of a prospective deaf audience, a cultural organization should have a deaf person to serve as a consultant, advisor, or liaison with the deaf community. Such a person will know and understand the needs of a deaf audience.

In addition, it is always helpful to establish a committee or board of advisors of popular deaf persons with strong community ties. These people can provide representation for their own community and help rally support when needed.

Without community support no program will get far. Whenever a cultural arts committee meets with disability groups for advisory or planning meetings it should focus on one group at a time and not attempt to mix two or more disability groups together. Deaf people can discuss their needs and problems clearly and comfortably and address the arts group through an interpreter, but it takes a little more time than with hearing people. Thus their meetings should not be distracted by discussion of the problems and plans of other groups' disabilities.

To reach the deaf community, an arts organization must try several approaches. A direct route is to put on slide shows (called "sneak previews") at deaf social clubs or at meetings of deaf organizations. The slides should be accompanied by a popular deaf "word-of-mouth spreader", or if spoken, it should be interpreted into sign language—accompanied by a deaf consultant working with the cultural organization.

Another direct approach is to create a newsletter or issue press releases telling what's happening, as well as placing news items in newsletters serving the deaf community. Feature articles could be contributed to deaf publications as a means of informing potential audiences about your programs.

And, last but not least, include at least one deaf performer in all programs you offer. He or she will be a tremendous draw in developing a deaf audience.

Publicity for existing deaf groups depends heavily on mailers, newsletters, and bulletin boards at clubs and organizations' offices. Thus publicity is critical for any group trying to develop a deaf audience and it must be planned well in advance of an event. Without publicity and a full communication network, the deaf are handicapped communicatively, not physically!

Having planned a course of promotional activities, the next step is to write it in a manner easily understood by deaf people. For deaf readers, always keep the language simple and to the point. Avoid complex sentences with dependent clauses interrupting the straight flow of words.

Include as much information as possible in the text. Be sure to give the following: Location, how to get there, time and date, admission price and relevant discounts, availability of a sign language interpreter, what to bring, and a TTY phone number for information.

A TDD/TTY is to the deaf what a telephone is to the hearing. It is a small version of a teletype machine, and when attached to an ordinary telephone it will transmit typed messages between stations. The TTY and sign language interpretation are the deaf community's most important technical services. You

can obtain information about each type of service from the following sources.

Contact your local or state chapter of the Registry of Interpreters for the Deaf (RID), or the national office of RID c/o National Association of the Deaf, 814 Thayer Avenue, Silver Spring, MD 20910. For TDD/TTY information, contact Telecommunications for the Deaf, Inc., at the address above. Each group can be reached at TTY (301) 589-3006, or (301) 588-4605, voice.

When sending articles to deaf publications, be sure to keep the stories short and simple. Include photographs whenever possible to make the articles visually more interesting. It is also a smart idea to place an advertisement for your program in the publications.

Publicity materials should carry the sign language interpretation logo whenever it is applicable. The deaf community in major cities is already identifying with the logo and its use is spreading across the country in an effort to end communication isolation. Naturally, the logo should not be used in publicity unless there is going to be an interpreter present at the event. In addition to publicity materials, the symbol can be used on programs, entrance doors, calendars of events, ID badges worn by interpreters and coordinators, information desks, and on reserved seats.

Seats are important to the success of deaf people's enjoyment of a performance. Front seating is necessary to reduce the distance between the interpreter and the deaf audience. Interpreters should be positioned higher than the audience so that the signers can be seen from the waist up.

For lectures, interpreters should stand next to the lecturer. For plays, several considerations prevail, depending on the theater configuration, set design, and seating. A deaf consultant and an interpreter should be brought in to work out the positioning before the show opens. You must avoid a "ping pong" effect where the deaf people swivel their heads from side to side, and you must ensure that the interpreter is adequately lighted. If possible, provide a synopsis and make full scripts available for those who want to read the play beforehand. *A.S.*

Accessibility to Theater Programs for Deaf People

The Theatre Script Center for the Hearing Impaired in New York City contains a collection of scripts donated by the producers of current Broadway plays. Deaf and hearing impaired theater patrons may read these scripts at the Actors Equity reading rooms at 1500 Broadway. The Script Center is a nonprofit organization advised by a board representing the theater community and organizations and schools serving deaf and hearing impaired people. The Script Center is also experimenting with audio-amplification in Broadway theaters. For information: Ann Brownstone, Theater Development Fund, Inc., 1501 Broadway, Suite 2110, New York, NY 10036.

DESIGNING ARTS ACCESSIBILITY FOR THE DEAF

The barriers that deaf and hearing impaired people have to overcome are related to communication. Thus when adapting environments to deaf audiences, the emphasize is on maximizing the visitors' safety and minimizing their discomfort and inconveniences.

Functionally this means that facilties should be adapted to conveying information visually. This includes safety considerations. In addition to the basic visual accommodations, it would be helpful to redesign the acoustics and install a hearing amplification system for the hearing impaired people with adequate residual hearing.

The five key areas for design are: visual cueing, lighting, fire and emergency warning, acoustics, and hearing amplification.

Visual Cues

The design options to enhance visual interpretation of the environment are:

- Provide graphic systems of clear unadorned letters displayed in light colors against a dark field. The sign should show direction, room numbers and functions of space and should be displayed at prominent locations.
- Provide clear lines of vision to interpreters and visual displays.
- Identify all recessed services such as water fountains, rest rooms, or telephones with visible overhead signs.
- Caption films and other audio-visual materials.

Lighting

- Provide glare-free lighting.
- Assure lighting of interpreters with a shadow-free diffuse light of high illumination. Special lighting fixtures, possibly portable, may be needed in rooms which are

darkened for media presentation or spot-lighted events.
- Provide elevator light signals that are visible as well as audible. Locate signals in direct line of sight.
- Provide round or oval tables for group discussions to improve sight lines among all participants.

Fire and Emergency Warning Systems

Since alarms and emergency signals are of little use to the deaf unless accompanied by visual cues, the principal elements of such a system should include:
- Emergency telephones designed to summon help whether or not a spoken message is transmitted, i.e., lifting the receiver or activating an alarm will summon aid. A visual display panel lighting up when an emergency call is received and relaying the message, "Please Be Patient. Help Is On The Way," would be desirable.
- Elevators provided with "Help Is On The Way" signs that light when stalling occurs.
- Visual fire alarm systems with high-intensity flashing lights should be installed in public areas. Since rapid high-intensity flashes are suspected of causing seizures, the flashes should not exceed five per second, according to the American National Standards Institute's manual ANSI A117.1.
- Install variable-intensity fans wired into the fire alarm system so that the high-speed air flow setting serves as a fire warning signal. Lower speeds can be used for communicating other messages to deaf or blind people.

Acoustics

Reduction of background noise is important because many deaf people have some residual hearing, and many wear hearing aids. The lowered noise level improves the intelligibility of the speech signal. In addition, hearing loss is often concentrated in particular frequency ranges.

Reduction of noise interference and control of frequencies of sound, both significant aspects of environmental design, can be accomplished with these steps.
- Soundproof the premises.

  Insulate heating and ventilation ducts.

  Suppress noise from mechanical equipment by floor and wall insulation.

  Regulate airflow velocities to control turbulence-induced noise.
- Reduce electrical interference.

  Install anti-static carpet (or treat existing carpet) to control build-up of static electricity that interferes with hearing aids.

  Provide increased humidity to minimize static electricity.
- Control frequencies of transmitted sound.

  Avoid ultra-high-frequency sound security systems and low cycle electric transformers, both of which can cause problems with hearing aids.

Hearing Amplification

Amplification systems can be used to allow a hearing-impaired person to use his residual hearing by increasing the level of sound in his ear. The systems now in use are compatible with most theater sound systems and include:
- Wireless listening system. Installed in the Kennedy Center's Eisenhower Theater in Washington, DC, and several Broadway theaters. The system transmits sound, in the form of invisible infrared light, from the stage to patrons wearing light headphones.
- Audio loop system. The sound from the stage is picked up by an amplifier and is fed into the loop encircling the auditorium. The signals are picked up by tele-coils in hearing aids. Installed at the Walnut Street Theatre in Philadelphia.
- "Cinema-Radio." An AM receiver type of system for hard-of-hearing film spectators that can be purchased in electronics stores.
- Infrared listening system. Invisible infrared light transmits sound

from stage microphones to patrons wearing special headsets. Installed at the Barrymore and Lunt-Fontanne Theaters in New York City, and in several other theaters across the country.

The comparison tests being conducted by the Buffalo Philharmonic Orchestra should clarify the usefulness of the various audio amplification systems, and in this sense they can serve as a model for other cultural institutions such as theater, ballet, opera, and cinemas.

The Buffalo Philharmonic Orchestra will send inquirers a copy of the comparison tests. Write to Charles Burdett, Coordinator, Buffalo Philharmonic Orchestra, Philharmonic House, 26 Richmond Avenue, Buffalo, NY 14222.

But—and there is a but—arts administrators should be wary of salesmen who tell them that all their compliance problems in assuring access to the arts for the hearing impaired will be solved by purchasing an audio amplification system. These systems are virtually useless for the profoundly deaf. For these three million people, nothing can replace a sign language interpreter.

Design Information Sources

Two organizations provide information about specific design options that will accommodate the needs of deaf people.

The Design Center for the Deaf, Rochester Institute of Technology, Rochester, NY 14623.

Breaking Through the Deafness Barrier Advisory Committee, Dick P. Hoke, Coordinator, Gallaudet College, Washington, DC 20002.

In addition, current information on audio-visual warning systems for buildings that serve handicapped people can be obtained from:
The Compliance Director, Architectural and Transportation Barriers Compliance Board, Washington, DC 20201.

Information on making all new construction fully accessible to handicapped persons is provided in *The American National Standard Specifications for Making Buildings and Facilities Accessible to, and Usable by, the Physically Handicapped (ANSI A117.1-80).* These standards are available from the American National Standards Institute, Inc., 1430 Broadway, New York, NY 10018.

You may use other standards if equivalent access if provided.

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HOW TO REACH DEAF PEOPLE

The regulations in Section 504 of the Rehabilitaton Act encourage arts organizations to seek the help of local deaf people when planning accessible arts programs. Real innovations in program and facility design only occur when deaf and hearing groups work cooperatively.

To locate deaf people in your community, contact the following national and regional consumer and service groups that are run entirely by deaf people.

National Association of the Deaf, 814 Thayer Avenue, Silver Spring, MD 20910.

Alexander Graham Bell Association for the Deaf, 3417 Volta Place, NW, Washington, DC 20007.

Gallaudet College Alumni Association, Gallaudet College, Kendall Green, Washington, DC 20002.

Registry of Interpreters for the Deaf, P.O. Box 1339, Washington, DC 20013.

National Fraternal Society of the Deaf, 1300 West Northwest Highway, Mt. Prospect, IL 60056.

HOW TO LOCATE DEAF ARTISTS

American Deaf Dance Company, P.O. Box 339, Austin, TX 78767.
Office of Public Services, Gallaudet College, Kendall Green, Washington, DC 20002.

Beyond Sound Production Unit, National Communications Foundation, 6253 Hollywood Boulevard, Suite 1019, Hollywood, CA 90028; (213) 463-8181.

The New York Deaf Cultural Arts Community, c/o Ann Silver, 112 East 19th Street, New York, NY 10003.

Two nonprofit agencies will put you in touch with deaf performing artists.

Elizabeth House, Actor's Advocate, The National Theater of the Deaf, 305 Great Neck Road, Waterford, CT 06385; telephone (203) 443-5378. The NTD publishes the *Deaf Players' Guide*, $3.

Betsy Ford, D.E.A.F. Media, 401 East 21st Street, Oakland, CA 94606.

HOW TO REACH DEAF AUDIENCES

Publications read by deaf people and newsletters of deaf clubs can be used for arts programs. Local and state associations of the deaf will provide information and addresses of these publications. Project D.A.T.E. at the Mark Taper Forum offers consultation on advertising and building an audience in deaf communities.

The major publications and audience-building resources are:

Timothy Johnson, Director, Project D.A.T.E., Mark Taper Forum, 135 North Grand Avenue, Los Angeles, CA 90012.

The Silent News (national periodical), 193 Main Street, Lincoln Park, NJ 07035.

The Deaf American (national periodical), 814 Thayer Avenue, Silver Spring, MD 20910.

Gallaudet Today (alumni publication), Alumni/Public Relations Office, Gallaudet College, Kendall Green, Washington, DC 20002.

The American Annals of the Deaf, 5034 Wisconsin Avenue, NW, Washington, DC 20016.

504 and the Performing Arts and *504 and the Visual Arts* (the National Endowment's free publications on accessibility), National Access Center 1419 27th Street, NW, Washington, DC 20007; telephone (202) 333-1712.

Access (newsletter, every second month) National Access Center, 1419 27th Street, NW, Washington, DC 20007.

MATERIALS AVAILABLE FROM THE NATIONAL ACCESS CENTER

- ☐ 504 and the Visual Arts
- ☐ 504 and the Performing Arts
- ☐ Arts for the Blind and Visually Impaired
- ☐ Funding Sources
- ☐ New Programs and Facilities
- ☐ Access (newsletter)

For copies: National Access Center, 1419 27th Street, NW, Washington, DC 20007; telephone (202) 333-1712, TTY (202) 333-1712.

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